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and Review.

EDITED BY
E. MINSHALL.

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THE NONCONFORMIST MUSICAL JOURNAL :

A MONTHLY RECORD AND REVIEW

Devoted to the interests of Worship Music in the
Nonconformist Churches.

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CONTENTS.

	PAGE
CAUSERIE OF THE MONTH	68
GLOSSOP AND DISTRICT CONGREGATIONAL CHOIR UNION	69
NOTTINGHAM NONCONFORMIST CHOIR UNION	69
MUSIC AT BAILLIE STREET UNITED METHODIST FREE CHURCH, ROCHDALE	70
NONCONFORMIST CHURCH ORGANS :—	
Baillie Street United Methodist Free Church, Rochdale	71
SUNDAY SCHOOL CHOIR COMPETITIONS	72
HOW TO OBTAIN GOOD CHOIR SINGING	73
PASSING NOTES	74
MENDELSSOHN'S 13TH PSALM	76
NUNEATON NONCONFORMIST CHOIR UNION	77
ECHOES FROM THE CHURCHES :—	
Metropolitan	77
Provincial	78
Colonial	79
CORRESPONDENCE :—	
A Coincidence	79
REVIEWS	82
STACCATO NOTES	80
TO CORRESPONDENTS	80
ACCIDENTALS	80

THERE can be no doubt that the average Englishman appreciates a "good sing." We venture to believe that no item in the programme of the concert given at the Crystal Palace on Good Friday afternoon was more popular than "The Old Hundredth," "Onward Christian Soldiers," and "Abide with Me," sung by the audience, the Palace choir, and accompanied by the combined military and orchestral bands. The effect of some 30,000 people joining in these well-known hymns with full band accompaniment was most inspiring. It was not good part singing, and of course many of the individual voices were of very poor quality, but the mass of tone was thrilling. Musically, there is nothing like the hearty congregational singing of hymns to touch the hearts of the people. Anthems sung by the choir alone and rendered artistically are undoubtedly helpful to devotion, and they should have their place in our services at least once each Sunday; but rarely do they reach the heart like the mighty voice of a large congregation singing some popular hymn to a well-known tune.

BLACKBURN can boast of having some churchwardens holding extraordinary notions concerning

organists and their souls. At a recent vestry meeting one of these officials announced that the organist had resigned, to take a place where he could play "more elaborate tunes," to do which was to "lose the value of his soul." He further expressed the hope that the next organist would be an "out and out Christian," whatever that may mean. According to this man's creed, an organist can be a Christian if he sticks to hymn tunes; but if he ventures to play a Handel chorus or Bach's Passion Music, for instance, it is as much as his soul is worth. A second churchwarden, evidently encouraged by his brother warden, expressed an opinion that organists generally were not Christians, and that a well-educated musical man was not the man for a Christian place of worship. What delightful men to work with! We should think that such uncharitable persons are not the men to hold office in "a Christian place of worship."

OUR American cousins have the reputation of being of an inventive turn of mind. One of the latest things out is a musical dinner service. The soup plates as they are put on the table play a march (by Suppé, we should suggest). The meat plates are handed round to the strains of miscellaneous melodies (anything by Cooke would be most suitable, we should imagine). The sweets and dessert-plates dispense light operatic airs (Mozart's "Sweet *peace* descending" would be most appropriate). Who can now say that the Americans are not a musical people?

YARMOUTH church authorities seem to be bigoted in their ideas. The *Messiah* has for many years been given on Good Friday in the theatre attached to the Aquarium, and conducted by the organist of the parish church. This year he was not permitted to go to the theatre, but permission for a performance of the oratorio in the church was given. Now it so happens that the chorus is chiefly composed of Nonconformists, and an edict went forth that none but church people could be allowed to sing in the church. The result was that the performance had to be given up.

At a choral festival recently held on the borders of Wales a speaker said that Handel was at Llangetho at the time of a great religious revival, and there received the inspiration to write the Hallelujah Chorus. Is this true?

THE same speaker, referring to the introduction of a harmonium in the chapel he attended when a boy, said that the innovation caused a great disturbance, especially amongst the old people. The instrument was called "The Devil's Bellows." This is a new term to us. It would be interesting to know all the epithets that have at various times been applied to harmoniums and organs when first introduced.

OUR Methodist friends in Melbourne connected

with the Central Methodist Mission seem to be doing a grand work. The musical secretary has just sent us the annual report, which is beautifully got up, with excellent portraits of the principal workers. Referring to the musical department of the Mission, we find that Mr. W. R. Bennett, junr., is the director and organist. The choir is a very good one, and regular attendance seems a feature. A quartette does duty at special Sunday evening services. The orchestra, consisting of thirty-two players, under Mr. G. H. Simpson, plays at the P.S.A. The Brass Band, conducted by Mr. E. Code, comprises thirty performers. The Hon. Secretary of orchestra, band and choir is Mr. J. L. Mountain, who appears to get through an immense amount of work with satisfaction to all.

We are glad to hear that Mr. F. G. Edwards—one of our occasional and always acceptable contributors—has been elected an Associate of the Royal Academy of Music. This honour Mr. Edwards well deserves, for besides being a thoroughly capable and painstaking musician generally, in his own particular and favourite sphere of musical research he probably stands alone.

Rehearsals for the Nonconformist Choir Union Festival at the Crystal Palace on Saturday, June 13th, at 4 p.m., will be held by Mr. Minshall as follows:—May 4th, Coventry; 5th, Walsall; 19th, Glossop; 20th, Brierfield, near Burnley; 22nd, Presbyterian Church, Maryland Point; 27th, Wesleyan Chapel, High Street, Stoke Newington; June 1st, Nottingham; 2nd, Liverpool; 3rd, Rochdale; 4th, Oldham; 5th, Stockport; 8th, Ipswich; 9th, Bloomsbury Chapel. Rehearsals will also be held at Folkestone and Leamington, but final arrangements for these are not yet made. Mr. Briscoe will hold rehearsals at Kettering, Thrapston, and Tonbridge, and Mr. Blandford will attend at Northampton, but the dates are not yet fixed.

How to get good congregational singing is a difficulty our American friends have to contend with. The Boston *Congregationalist* says:—"A speaker in discussing the modern and the model church recently took objection to our present church management, among other things because of a lack of soul-stirring congregational singing. This is a want which we deprecate, but it is useless to overlook the fact that the Anglo-American people are not naturally endowed with the gift of song. Only careful forethought, working in thorough, patient training of the children, will give us back the congregational singing which is the ideal in this department of worship. How this is to be provided for, it is hard to see. The school time of the children is pretty well taken up already, and what musical training the schools give is too often ineffective. Something might be done in the Sunday-school, where the standard of singing is often far too low, but the difficulty is to secure the right sort of teaching. We have sometimes thought that the

endowment of a musical department in our churches would be one of the very best uses of money, but even then the temptation would be to spend it in securing highly artistic effects by soloists rather than in training the congregation to sing the best music. And behind this is the difficulty that the congregations often do not wish to sing, but to be sung to by those more richly gifted than themselves. Let an effective plan be invented to arouse a musical ambition in the minds of the rank and file of our congregations, and some means would be found to teach them singing."

Causerie of the Month.

IN that great book, "Jude the Obscure," which some good folk will persist in regarding as a moral (or immoral) treatise instead of a work of art, Mr. Hardy's pessimism invades the realm of music. Poor Jude, in the midst of his harassment, hears by chance a new hymn-tune which powerfully moves his feelings. No man, he thinks, could have composed so moving a piece who had not suffered, and throbbled, and yearned; and he sets out to visit the composer, to see him, talk with him, and get comfort and help from the inspiring personality. After a wearisome journey he finds the composer, introduces himself with some diffidence, and at last succeeds in explaining that his visit was due to the beautiful tune. And then the poor fellow is disillusionised. The composer regrets that he has not made a five-pound note out of his compositions, and goes on, "Music is a poor staff to lean on; I am giving it up entirely. You must go into trade if you want to make money nowadays. The wine business is what I am thinking of. This is my forthcoming list—it is not issued yet, but you can take one." And so Jude seeks bread and finds a stone.

*

The eternal question of the inter-relations of art and morals is here once more suggested. The maker of a beautiful tune turns out to be a mere tradesman in character—which a tradesman is not necessarily. Paul Verlaine, the maker of exquisite poetry, lives a life of sordid, swinish bestiality—"delicacy, coarseness—sentiment, sensuality—soaring and grovelling—dirt and deity"; as was said of Burns, "All mixed up in that one compound of inspired clay!" The question has been discussed and discussed again, and to little profit. For after all, what can be said but that an artist is also a man? His character as a man cannot be judged from his work as an artist, and art and morals alike suffer from the attempt to establish a necessary connection between them.

*

The humanising influence of art is illustrated by an anecdote of the late Ambrose Thomas. During the Franco-Prussian war, the composer one day went to his country house, expecting to find it plundered by Prussian soldiers if not demolished by Prussian shells. To his surprise he found its gates standing, its walls perfect, no sign of violence or disorder around it, no

ruin or displacement inside. The explanation of the miracle lay on a table in the shape of a visiting card. Below the name of the Prussian commanding officer was written, *Neven du Meyerbeer*.

*

Sir Henry Bishop was one day walking in the streets of Paris when he was suddenly accosted by Rossini. The two composers had met previously in London, and Rossini was anxious to renew his intercourse with the Englishman. Unluckily, he had either forgotten or he failed to pronounce his name. "Ah, monsieur—monsieur," he began several times, but could get no farther. Then, seizing Bishop by the hand, he hummed the first strain of his beautiful round, "When the wind blows"—a delicately complimentary way of assuring his fellow-artist of his recognition and appreciation.

*

A wag some sixty years ago compiled the following instructions, which he presented gratis to his contemporary musicians:—

To the Conductor.

Always, upon the commencement of any beautiful passage, over which the composer has marked *pp. dolce possibile*, and with which the audience are in such an ecstasy of subdued delight that you may hear a pin fall, announce your own importance by a tolerably long and to a certain degree powerful *Hush!* directed towards the orchestra, and driven through the teeth thus: H—I—S—H!! You may by this means certainly annoy a few fastidious ears, and rouse a few drowsy old ladies; but never mind that. You will most likely earn the character of an extremely careful and clever conductor. *Mem.*—Do not make the noise any more like a goose than you can help, lest some wag take it into his head to roast you.

To the Leader.

Stand up in the middle of the orchestra, and flourish your bow right and left. Never mind your *part*—there will be plenty of fiddles without you, and the occasional weakness of the leading melody will scarcely be felt among so many; besides, it would be a pity to let the conductor have all the flourishing to himself. I know it is supposed by many addle-headed old fools that the *conductor* ought to give and keep the time; but that's nothing. Flourish your bow as enthusiastically as he does his baton, and the odds are you are taken more notice of than he is. By-the-by, do not on any account let the first flute leave off and flourish his instrument too. I daresay he will think he has as much right as yourself; but never mind that; *don't let him do it*. One of the joints of his flute might fly off, and he would create endless confusion by scrambling down after it.

CORNIO INGLESE.

GLOSSOP AND DISTRICT CONGREGATIONAL CHOIR UNION.

A LARGE congregation embraced the opportunity of listening to a splendid festival service in the Congregational Chapel, Brookfield, on Saturday, March 28th, under the auspices of the above union. The various chapels in the Glossop district were represented by their choirs, the members of which evidenced during

the evening a high state of efficiency, the result of good training. The vocalists were conducted with admirable judgment by Mr. T. Ballam, choirmaster, Albion Chapel, Ashton. Great assistance was rendered the fine musical success of the service by Mr. J. J. Roberts, A.R.C.O., at the organ, his excellent playing calling forth unstinted praise. Announced for seven o'clock, a prompt commencement of the service was made by the organ solo, "Idylle," by Mr. Roberts, after which came the introit "O worship the Lord in the beauty of holiness." The invocation followed, then came the hymn, "Jesus shall reign where'er the sun," sung impressively yet heartily by the combined choirs and congregation. A short passage of Scripture having been read by the Rev. T. O. Williams, the choral part of the festival was continued by the rendering of Sir J. Barnby's anthem, "I will give thanks," in which the tuneful blending of the parts, the perfect time kept, and the confidence, acquired by practice, shown in disposing of and interpreting the effective portions of a beautiful composition were pleasingly manifested. The Rev. W. L. Parker next read a Scriptural passage, followed by the chant, "Bless the Lord, O my soul," and prayer. In Stainer's anthem, "What are these?" the congregation were again highly gratified by the rich, combined singing of the choirs.

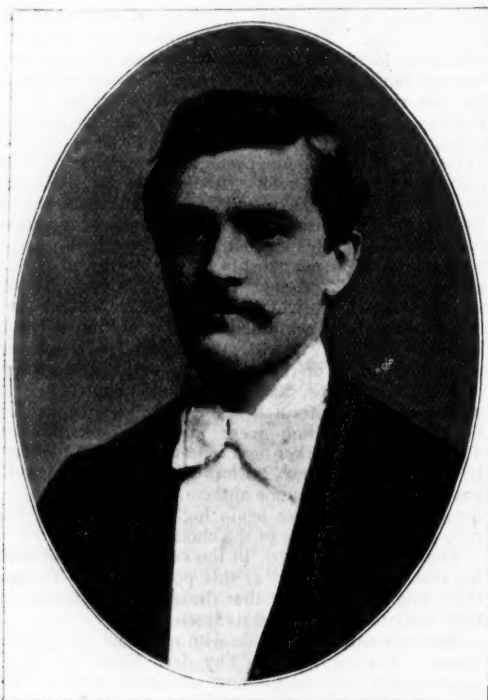
The Rev. J. K. Kirby, in the course of an interesting discourse delivered at this point, said he thought they might safely say that the splendid success of their festival had justified its institution.

Barnby's anthem, "Abide with me," and the evening hymn, "Saviour, again to Thy dear Name we raise" concluded a very useful and attractive service. We hope the Glossop Union will increase in strength and prosperity.

NOTTINGHAM NONCONFORMIST CHOIR UNION.

THE first of a series of musical services that are being promoted this season by this energetic union was rendered on March 29th in the High Pavement Chapel (kindly lent by the minister and wardens for the occasion), before a crowded attendance. The Rev. W. E. Addis, M.A., presided, and a special choir of 120 voices, under the conductorship of Mr. Charles Lymn, rendered the choral portion of the service in a most efficient manner. The anthems, taken from the Crystal Palace Festival Book, were "Let the Righteous be Glad" (R. F. Lloyd), "Blessed are the Merciful" (G. R. Vickers), and "I heard the Voice of Jesus say" (E. Minshall). The soloists were Miss E. M. Farrow, Mr. Arthur Lakin, and Mr. Joseph Turner. Miss Farrow sang "With Verdure Clad," from Haydn's *Creation*, and "The Heavenly Song" (Gray) in charming voice; and Mr. A. Lakin was heard to great advantage in "Thou'rt Passing Hence" (Sullivan) and "Nazareth" (Gounod). Mr. J. Turner sang "How Vain is Man," from *Judas Maccabaeus*, and "The Sorrows of Death," from Mendelssohn's *Hymn of Praise*, in his usual finished style. Mr. Fred Warren, the well-known local flautist, was responsible for two delightful flute solos, "Cantique de Noel" (Wely) and Gounod's "Andante," both of which were rendered in artistic style. Mr. J. C. Clements presided at the organ. A collection in aid of the funds of the union realised £5 17s. 4d.

WE are glad to hear that Mr. Fountain Meen, who recently had a severe attack of pneumonia, has quite recovered, and has now resumed his professional engagements.



Music at Baillie Street United Methodist Free Church, Rochdale.

WE like to be in touch with all sections of the Free Churches, as far as possible, in our endeavour to prove of some service towards the development of the "Divine Handmaid of Religion." For the most part we are, perhaps, accustomed to visit churches where we know musical progress is a continual aim. Occasionally, however, we consider it a pleasing duty to pay a visit to some sanctuary where any influence we may possess can be turned to good account, in urging the worshippers to a far more lively sense of the power vested in the art of sweet sounds. We therefore thought a reference to some Free Methodist church for this month's notice would prove useful.

Being in Lancashire at Easter, we determined to take a run into the town of Rochdale, where cotton goods are wont to be manufactured and where the name of John Bright will ever be remembered. Standing in the centre of the town 'neath the famous Englishman's statue, an imposing view is to be obtained of the handsome Town Hall and the fine old Parish Church hard by set high on a hill. Reluctantly we turned away from this scene and crossed the bridge spanning the murky stream, getting speedily in the midst of dingy streets wherein was to be found the above-named place of worship, known as the Cathedral of Free Methodism. Not much of a cathedral in external appearance, forsooth! in fact, but for a certain shape in some of the windows, one might almost have mistaken it for one of the many mills which abound in the district. We enter the threshold, and lo! a perfect transformation scene!

as we set eyes on the music gallery at the back of the pulpit. The main feature of the picture is the magnificent organ which occupies a most novel position, probably unique in Nonconformist chapels. The console is entirely separated from the instrument, and is fixed in the centre of the front of the gallery; around this console are seats for sixty singers; the organ, divided on each side, filling up the area in each corner. This capital plan was carried out at the suggestion of the organ builder, Mr. J. J. Binns, of Leeds, in order to overcome the difficulty of providing for a large body of singers. The organist has full command of the choir from the organ seat. The musical result is entirely successful. The two sides blend quite effectively. The action is Binns' Patent Tubular Pneumatic System, the tubes being fifty feet in length, and two of Binns' Patent Hydraulic engines are used to generate the wind. The cases are handsomely decorated, and there are 110 decorated front pipes. This fine organ was erected four years ago at a cost of £1,300. It is a pity that it is so near the roof; this, however, seems to have been unavoidable, owing to the nature of the building. The arrangement of the organ is a splendid one, and might well be copied with great advantage by other churches. Mr. Binns has published a book containing photographs of several organs he has built, in which this organ and the choir-seats make an imposing picture, which probably some of our readers would care to see. A full specification of the organ will be found in this issue.

The building is very large, and will seat about two thousand persons. It was opened for public worship in 1837, since which time the "Word of Life" has been proclaimed by a long line of godly men. We fear it is not a very frequent occurrence for the building to be crowded, other than at an anniversary service or some special occasion. The Sunday evening we were present, there did not seem to be more than five or six hundred in the congregation.

Seeing such excellent accommodation for a good musical service, we were somewhat surprised to find that there were only five hymns sung. Anthems are very rarely undertaken, we were told, and no chanting is done, though it appears a move is to be made in this direction shortly, it having recently been decided to re-model the order of service.

Our portrait is that of Mr. Albert A. Warburton, who has been organist of the chapel for eight years. Up to eighteen months ago Mr. Warburton worked in a cotton-mill, but he has now relinquished cotton and gone in for a musical career entirely. From what we heard of his playing, he seemed quite at ease at the organ, and piloted his forces through the hymns with precision and good taste. He has had no college education, but has been studying for about two years with that clever young Lancashire organist, Mr. David Clegg, whom we had the pleasure of hearing at an organ recital given in this church some eighteen months ago, when the powers of the instrument were amply revealed. Mr. Warburton first started play-

ing for service at a small Methodist church at Castleton, and followed as assistant organist at Drake Street Baptist Chapel, Rochdale, from whence he went to Baillie Street in May, 1888. The choirmaster is Mr. Joseph Collinge, an able and efficient man who takes great pains with the choir, by whom he is much respected.

There are about forty members in the choir, but being Easter Sunday no doubt many of them were away from home, which caused rather a sparse attendance; nevertheless, there proceeded from those who were present, a good hearty "lead"—a fine sturdy bass voice being particularly noticeable. The singing throughout the service was bold, fervent, and "methodist-like." The old-fashioned slurring is still in evidence amongst some members of the congregation, but in this respect Mr. Warburton says things are much better than they were.

During the service the Lord's Prayer was well and clearly chanted by the choir, and after the benediction a vesper hymn, "Lord, keep us safe this night," was sung by the whole of the congregation—had this latter been sung a little more quietly we think the effect would have been better. Such then is about all the musical service we heard in this Methodist cathedral, and, according to present day ideas, it was far too little. Very little use seems to be made of the organ in comparison with what might be done with it. It is a rare thing, we understand, to hear it during the week, and not much of it is heard on Sundays apart from the hymn-tunes. The organist is also precluded from giving any lessons on the instrument, even though his salary is only £12 a year. Hence there seems to be a serious impediment to musical progress somewhere in the management of affairs. Happily we are in blissful ignorance as to where this drawback lies, but evidently someone is to blame. Letters have been written in the local press without avail, asking that the organ may be heard oftener, and in other ways efforts have been made to secure more musical freedom.

It now falls to our lot to try a little of the gentle persuasive art, in the sincere hope that our friends at Rochdale may take a broader view in framing their musical laws. To begin with, we feel bound to express no little surprise that an organist capable of playing efficiently such an organ as here exists, should be in receipt of such a paltry salary as £12 a year. This is altogether out of the proper proportion of things, therefore, we respectfully ask the authorities in office to give this matter their generous consideration. Further, we may say that it is usual for an organist to have the liberty of giving lessons upon his organ, and also of allowing his pupils to practice as well, a small charge being made by the church officers for the latter, to cover working expenses. This is a point that surely might be conceded without much ado.

Our next thought is that a large number of the pews now almost vacant on Sundays would speedily be filled if the musical service was such as it easily might be, considering the first-class choir accommodation at hand. In such a musical county there need be no dearth of musicians willing and eager

to render aid, and we know enough of Lancashire musical enthusiasm to be freely able to assert that their efforts would be eagerly appreciated by crowds of thirsty musical souls. All this can be effected without any prattle about going to Rome, or undervaluing the sermon. What we want to urge upon our friends is the idea that there can be a "musical sermon"—a Divine message full of great gospels, that can touch the souls of men and inflame them with the noblest passions. We should advise the authorities to have a musical prayer meeting one Sunday evening. Let the organist pray a prayer without words—aye, beyond words! Let the gifted singer cry, "O God, have mercy upon me, and blot out my transgressions"; let the sweet-voiced woman stand up and bid the congregation "Rest in the Lord." Let the full-voiced choir "make mention of His loving-kindness." The congregation would not go out before the commencement of such a prayer meeting as this; rather would they come in from the crowded street to drink of the "Waters of Life." Deacons, committee, trustees, or whoever are in authority—remember that the "Waters of Life" don't all flow in the same channel. There is a musical "River of God" full of the clearest crystal water which ever came from Heaven. See to it that you don't dam this Living Stream!

Nonconformist Church Organs.

BAILLIE STREET UNITED METHODIST FREE CHURCH, ROCHDALE.

Built by Mr. J. J. Binns, Bramley Organ Works, Leeds.

Compass—CC to C, 61 notes.

Great Organ.

1. Bourdon	...	...	...	...	16 feet
2. Open Diapason	...	...	...	...	8 "
3. Viola	...	...	...	...	8 "
4. Hohl Flöte	...	...	...	...	8 "
5. Octave Diapason	...	...	...	...	4 "
6. Flute Harmonique	...	...	...	...	4 "
7. Nazard	...	...	...	...	2 $\frac{2}{3}$ "
8. Doublette	...	...	...	...	2 "
9. Mixture	...	...	...	...	3 ranks
10. Posaune	...	...	...	...	8 feet

Swell Organ.

11. Lieblich Bourdon	...	...	...	...	16 "
12. Geigen Principal	...	...	...	...	8 "
13. Gedact	...	...	...	...	8 "
14. Vox Angelica	...	...	...	...	8 "
15. Vox Celestes	...	...	...	...	8 "
16. Viol d'Amour	...	...	...	...	4 "
17. Wald Flöte	...	...	...	...	4 "
18. Piccolo	...	...	...	...	2 "
19. Grave Mixture	...	...	...	...	3 ranks
20. Cornopean	...	...	...	...	8 feet
21. Oboe	...	...	...	...	8 "

Choir Organ.

22. Open Diapason	...	...	...	...	8 "
23. Lieblich Gedact	...	...	...	...	8 "
24. Dolce	...	...	...	...	8 "
25. Gamba	...	...	...	...	8 "
26. Flauto Traverso	...	...	...	...	4 "

27. Flautina	...	...	...	...	2 feet
28. Clarinet	...	...	...	...	8 "

(In a separate swell box.)

Pedal Organ.

29. Major Bass	...	...	...	...	16 "
30. Sub-Bass	...	...	...	...	16 "
31. Violone	...	...	...	...	16 "
32. Quint...	...	...	...	...	10 $\frac{2}{3}$ "
33. Octave	...	...	...	...	8 "
34. Flute Bass	...	...	...	...	8 "
35. Violoncello	...	...	...	...	8 "
36. Trombone	...	...	...	...	16 "
37. Tromba	...	...	...	...	8 "

Couplers.

38. Swell to Great.	45. Swell Octave.
39. Swell to Choir.	46. Swell Sub-Octave.
40. Choir to Great.	47. Swell to Great Octave.
41. Choir to Pedal.	48. Swell to Great Sub-Octave.
42. Great to Pedal.	49. Tremulant to Choir.
43. Swell to Pedal.	50. Tremulant to Swell.
44. Choir Sub-Octave.	

Accessories.

Four Composition Pedals to Great and Pedal Organs.
 Four Composition Pedals to Swell Organ.
 One Reversible Pedal controlling No. 42.
 Balanced Crescendo Pedal to Swell Organ.
 Balanced Crescendo Pedal to Choir Organ.

SUNDAY-SCHOOL CHOIR COMPETITIONS.

A CONFERENCE of those interested in Sunday-school work was recently held at the Sunday-school Union to consider the subject of Sunday-school Choir Competitions.

Mr. F. W. Warmington (Chairman, Sunday-school Union Business Committee) presided, and in a few introductory remarks alluded to the power and value of music in the higher education of man, expressing his admiration for those friends who cultivated the children's voices to sing praises unto God. He had felt for many years that if the churches were to win back the people of England to worship God, it would be, perhaps, by the influence of song. As soon as its value and importance were fully recognised, he ventured to think that the places of worship now almost denuded of people would be well filled.

Mr. W. Binns (Conductor, London Sunday-school Cantata Choir) opened the topic for discussion by reading an excellent paper, which was illustrated in a praiseworthy manner by the Kentish Town Congregational Church Sunday-school Choir (the holders of the Challenge Banner in connection with the Northwest Auxiliary), under the able conductorship of Mr. Gebhardt.

Having referred to the direct and indirect advantages of choir competitions, Mr. Binns pointed out that to secure a successful, healthy competition, it was necessary to have a good, happy, and united

COMMITTEE OF MANAGEMENT,

selected irrespective of denominational differences or social distinctions; its members not only possessing a general knowledge of music, but that suitable for children's voices; they should also have a love for children. The rules drawn up by this committee should be few, simple, and clear, and be placed in the hands of the competing choirs early. The selected music should be of a superior character, though not beyond the attainment of children; having a good rhythm and sentiment which children could feel and understand.

The selection of

THE CONDUCTOR

was of vital importance to the choirs, for on him de-

pended almost entirely success or failure. But the conductor need not necessarily be a man; ladies had secured great satisfaction in this post. The best person obtainable should be secured, the qualifications for the position being a good knowledge of music, a happy, cheerful disposition, a love for children, quickness to detect a mistake, firmness with kindness, self-possession without conceit, patience, a knowledge of children's voices, and vocal culture; and if a sol-fa-ist all the better.

Great care was required in the selection of

THE CHOIR;

every voice should be tested, and the scholars possessing the Tonic Sol-fa certificate should have the preference. The voices should blend; one flat voice would ruin all chance of success. The practices of the choir should be held in a bright, cheerful, and well-ventilated room, and the conductor always at his post early. He should have a well-arranged programme and stick to it. The attitude of the choir during singing was of the greatest importance. They should stand in an easy, upright position with the chest well expanded, eyes to the front, and mouth freely opened. The first five minutes of the practice might be devoted to voice drill, breathing gymnastics, and modulator on hand-sign exercises. Then, carrying out the principle of one thing at a time, the music should first be sol-fa-ed; second, sung to the syllable "la"; the words should next be read aloud; and then the words and music sung together. The faults for the conductor to guard against were:—roughness in the boys' voices, whining among the girls, exaggeration or defective expression, overpowering loudness, reaching notes by a swoop, inattention and slovenly delivery, bad phrasing, false pronunciation, ragged endings, and disregard of rests.

The essentials of a successful choir were good tone, a firm, prompt, decided, and correct commencement and ending; retention of pitch, good pronunciation, correct expression, and rhythm.

THE COMPETITION.

The room in which the competition was held should be large, high, and well ventilated, and possess a commodious raised platform. If any instrument were used, it should be a piano. The choirs, which might be known by numbers instead of names, should not sing in the presence of each other. A wise conductor who meant to win the banner would keep himself and his choir as much under control as possible. With regard to the adjudicators, two were better than one, and three better than two. They should be selected for their intelligent knowledge, correct judgment, and irreproachable integrity—men who, after the contest was over, would be able to give a reason for their decision, pointing out the errors, and the way to avoid them in the future, and giving a word of encouragement to the disappointed choirs. The adjudicators might take the following headings and maximum number of marks as recommended by Mr. McNaught:—Correctness of time and tune, 10 marks; tone, blending and intonation, 10 marks; attack, pronunciation and enunciation, 10 marks; expression, 10 marks; and general effects, 20 marks; making a total of 60 marks.

It should be remembered that although only one choir could win the prize banner, no honest effort sincerely put forth and earnestly worked for ever lost its reward.

A discussion ensued, which was taken part in by Messrs. C. N. Coote, J. G. Rotherham, J. J. Vernon (Islington Auxiliary), J. W. Sawyer (Clapham Auxiliary), Sabin (Kentish Town), W. Sanders (London Sunday-school Cantata Choir), G. H. Lawrence (Secretary, Choral Conductors' Alliance), and others. The following points were brought out: The need for more

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Our Fa - ther which art in heaven, Hal - low - ed

be thy name. Thy king - dom come, Thy will be

done in earth, as it is in heaven

Give us this day our dai - ly bread and for - give us our

cresc.

tres - pass - es — As we for - - give them that

cresc.

p

tres - pass a - gainst us. Lead us not in - to temp - ta - -

p

mf *f*

tion but de - li - - ver us from e - vil: — For

mf *f*

rall.

thine is the king - dom, the power and the glo - ry, for e - ver and

rall.

p ad lib.

e - ver. A - - - men. A - - - men. A - - - men.

p

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suitable music in the tonic sol-fa notation; if marks were to be awarded for retention of pitch no accompaniment should be allowed; the test music should be of a character sympathetic with Sunday-school work; the musical knowledge gained by the children at the day schools might be utilised with advantage; the choirs should be an established part of the Sunday-school, and not merely gathered together annually to enter the competitions; while greater interest in the subject of Sunday-school choirs by the officers of church and school was earnestly solicited.

How to Obtain Good Choir Singing.

BY JAMES W. LEWIS,

Organist and Choirmaster Emmanuel Congregational Church,
Dulwich.

AT the present day, I suppose there is hardly a place of worship in the kingdom that does not possess a choir, and certainly, in our Nonconformist churches, far greater attention is given to this department than formerly, and it is gradually becoming recognised that music should no longer be excluded from our services, but should occupy its proper place in Divine worship. Congregations, too, enjoy something in which they can take part, though in most churches at present the musical portion is all that is permitted them. Personally, I long for the time when the prejudice which has hitherto existed against a liturgical form of service will be swept away, and we shall have our congregations uniting in such portions as is customary in the Established churches. Musical knowledge in this country is steadily increasing, and I do not think our singers can make any better use of the talents they possess than by using them in the services of our sanctuaries.

In the first place, let me point out how necessary it is to pay special attention to the formation of a choir. In our Nonconformist churches, the choirs are usually composed of mixed voices, boys apparently not finding favour in the eyes of the powers that be, though there are some notable instances where boys' voices produce good results. I therefore think it will be more useful if I confine my remarks so as to be of benefit to mixed voice choirs.

It matters very little whether in numbers the choir be large or small. If the voices are all good, the only difference will be in power. It is sometimes a difficult matter to obtain a good balance between the parts. This, of course, is very difficult to deal with, and I can only express the hope that in such unevenly balanced choirs, at a very early date, they will receive the necessary reinforcements to bring each part up to the standard of what is at present the best part. I cannot lay down any fixed rule as to the precise proportion, as this depends chiefly upon the quality of the voices; but, perhaps I may quote my own choir, in which I have sixteen sopranos, eleven contraltos, twelve tenors, and fourteen basses. As a general rule, the contraltos and tenors are the weak spots of a choir, and I would urge upon choirmasters the desirability of strengthening these portions, rather than adding to the parts that may already be too strong. It is very hard to have to

refuse a good voice on this account, but I have known voices to change, or perhaps it will be more correct to say they resume their proper form, and perhaps the difficulty may be overcome by transfer from soprano to contralto, etc.

Great care should be exercised in choosing voices. It is easier to decline a voice at the outset than to ask for a resignation, which may be the cause of endless unpleasantness. In my own experience, I always listen to an applicant, and if I am at all doubtful of his or her capabilities, I find the best plan is to give a probationary period of a few weeks, and am thus able to come to a decision.

What are the duties of a choir? Undoubtedly, the chief is to "lead" the singing at the church services. I am not in favour of choir singing being nothing else than an ornate display of the various capabilities of its members. Let each one remember that it is his or her duty to subordinate their personal feelings, so that what they do may be done in a true devotional spirit. There is frequently as much power for good derived from the devout singing of some hymn or anthem as from a most eloquent sermon.

In order to obtain the best results, very careful attention must be given at rehearsals. I would advise all choirmasters to insist on punctual and regular attendance at these, which should be held at least once a week. If members are unable from any cause to attend, it would be better that they resigned, for they cannot expect to sing properly without a thorough knowledge of the music, and they may spoil the efforts of others who have taken pains to make efficient preparations.

Let me give an outline of what I consider the proper form of choir practice. I will take it for granted that at the service on the following Sunday, hymns, chants, and anthems will be sung. Let the hymns be first attempted. The organist should play over the tune, and then without any delay both organ and choir should begin together. Particular attention should be paid to "expression." If a line is marked *pp* do not let it be sung *mf*. It is a difficult matter to obtain a "crescendo," and still more so, a "diminuendo"; but both can be accomplished by remembering that a "gradual" effect is intended, and not a "sudden" effect. Then as to the words, it is my opinion that the final consonants of words sung cannot be articulated too clearly. I would even say, exaggerate them, for what may sound perfectly distinct to one's self has quite a different effect upon one's hearers. Special emphasis should be laid on such lines as "Let there be light," in the hymn "Thou whose Almighty Word," and "God save the people," in the hymn "When wilt Thou save the people?" etc. There are certain words which should have an additional accent, as "*Christians, awake,* salute the happy morn." In nearly every hymn there is some point to which special attention should be drawn; a careful study of the words will show how best they should be rendered.

After the hymns, let us take an anthem. I will select for our purpose the well-known "What are these that are arrayed in white robes?" by Sir J. Stainer. A distinct break, though without any deviation from

strict time, should be made between the first three words, and all the music as far as the pause in the thirteenth bar should be sung vigorously, and as a question is here asked, the "pause" must not be overlooked. A momentary silence will produce the proper effect. Then the answer, which is given with a change of "tempo," should commence softly and continue with due regard to all the effects therein marked. Near the close of the anthem, after the words "fountains of waters," towards which a gradual "crescendo" has been made, and which are to be sung "*ff*," a splendid effect is produced by a "pianissimo" rendering of the next bar. Sudden changes in the volume of sound give such striking contrasts that they cannot fail to impress those listening.

We will now rehearse the chants. Much difficulty is experienced by choirs whose chant books have no clear indication where breath should be taken. I heartily wish editors would take this important item into consideration and supply the deficiency. I have heard some choirs make a distinct break at every comma in recitation passages, but to my mind this is a grave error, and tends to destroy what chanting should be, *viz.*, a fluent musical reading. If therefore we had in all our chant books an asterisk to denote the places at which breath should be taken, we should be able to make greater progress in this branch of Church music. The explanatory notes usually to be found at the beginning of chant books will give much useful direction for the proper rendering of chants; but the best of all will come from the choir-master who has become skilled in the art.

After a choir has been formed, and is progressing with good results, it will be found very beneficial if rehearsals are taken without any accompaniment. This will give more self-reliance to the members than they can possibly obtain otherwise. Let the chord alone be given at the commencement of each piece, and at the close let the chord again be sounded, so as to ascertain whether the pitch has been maintained. I usually find that defects in pitch are chiefly owing to the fact that one or two voices are not perfectly acquainted with the music, and in their efforts to read it, they do not reach certain intervals exactly, but, either a little sharp or flat. I rarely find the pitch alters when every singer is thoroughly acquainted with the music. To improve sight-reading it is a good plan to place something new before the choir as often as may be convenient. It will give additional interest if a cantata is rehearsed with a view to ultimate performance. There are plenty of simple and effective compositions with which a commencement can be made, and afterwards, with a sufficiently large choir, perhaps one of the standard oratorios might be attempted.

It must not be supposed that it is possible to build up a first-rate choir in a few weeks. Many months of hard work and assiduous practice must be given before anything approaching a satisfactory result can be obtained. The only sure road to success is by earnest attention at rehearsals and a determination to surmount all difficulties by carefully practising over and over again those points which need improvement.

In conclusion, let me say that each member of a

choir should be aware that it is an honour to hold such an important office, and should not be lightly esteemed. A great deal of discussion has taken place at various times as to the relations between the Pulpit and the Choir. I think that if choir members would try to remember that it is their particular function to render all the help they can to the minister, and if our ministerial friends would accustom themselves to look more towards the choir as their co-workers, we should not find so much friction between them as undoubtedly exists in some places. The most successful churches are those where cordial relations are maintained between the minister and the choir-leader, who knows how to influence his followers in the right direction.

Passing Notes.

SOME people are rejoicing over the prospect of Mr. Jacoby's "Noises Suppression Bill" being added to the statute-book. For my part I do not see that, as regards our street music, at which the bill is mainly aimed, we shall be in a much better position than we are now. Mr. Bass' Act of 1864 was certainly an advance on the state of matters which previously existed, in so far as it gave power to a disturbed householder to summons the offending street musician. Mr. Jacoby's Bill is an improvement in this respect to the extent only that the householder or his representative is not, as at present, to be required to accompany the delinquent and the policeman to the nearest station. The radical defect of both measures is that they do not provide for the total suppression of street musicians—at any rate of the noisier kinds—as is done in some other countries. It is all very well to give a citizen the power to order the removal of an organ-grinder, but it is intolerable that busy people and invalids should be put to this trouble; and in any case the mischief has probably been done before the provisions of the law can be put in force. If you are composing a sonata, for example, and have just conceived the finest part of it in your head, the first blast of the German band will give as useful wings to your inspiration as the entire performance. Or if you are ill and are just dropping into a nice peaceful dose, what good does it do you to send your servant out in search of a policeman after the piano-organ has banished sleep from your eyelids? However, it is something that Mr. Jacoby means to allow no one to sing or play in the streets who has not been registered; for the registration fee which is to be exacted will certainly reduce the number of itinerant nuisances very considerably. It is something, too, that nobody is to play or sing within three hundred yards of any church or school which is in use at the time, or of any hospital, asylum, or public institution. But as for the ordinary householder—well, poor fellow, he is to have the music, just as at present, until he "objects." By and by the world is all going to die from nervous diseases—we are tending very rapidly in that direction already—and when that time comes not only the street musician but the crowing cock and the barking dog will most surely be suppressed. *O festus dies!*

Have you seen Mr. F. G. Edwards' very interesting and very valuable "History of Mendelssohn's *Elijah*," just published by Novello? If not, you must get it at once. Mr. Edwards is no mere compiler of old matter: he believes in original research; and in the present case he has unearthed a mass of valuable material regarding *Elijah*, which is now printed for the first time, and shows, among other things, that Mendelssohn was planning out his great oratorio some ten years before it was first heard at Birmingham. I do not mean to review the book—that is not my duty in these columns—but I have jotted down in the course of reading some interesting facts regarding the prices paid to the composer for his works. For the English copyright of *Elijah* Mendelssohn received 250 guineas, and the publisher sent an additional sum of £100 to his widow after his death. For the "Lobgesang" he was paid £25; for the "Violin Concerto" and "Hear my Prayer," "20 guineas for both together;" for a piano-forte arrangement of the "Scotch Symphony," £20; for the D minor Trio, 10 guineas; for Books 4 and 5 of the *Lieder ohne Worte*, 15 guineas each, for Book 6, 24 guineas; for the *Festgesang* (which includes the familiar tune now sung to "Hark! the herald angels sing"), 4 guineas; and so on. These figures are derived from original letters of the composer to Mr. Buxton, the then proprietor of the firm of Ewer and Co. Throughout the entire correspondence Mendelssohn shows himself to be somewhat timid in the matter of naming prices. Such phrases occur as "I hope it will not be inconvenient to you, which I beg you will tell me sincerely"; while in sending the MS. of "The Garland" he says, "which you may publish if you like, and pay for it *whatever* you like." On the other hand, Mr. Buxton had declared that "Whatever you write, Dr. Mendelssohn, I will publish and pay you any terms you like to ask." Here, surely, was an ideal state of matters from the point of view of both parties. It may just be added that the lowest price of the first English edition of *Elijah* was thirty-six shillings! Sir George Grove has told us that the first guinea he had given to him, in 1837, was expended in a score of the *Messiah*, which, like *Elijah*, is now published at a shilling. I wonder how many living musicians expended thirty-six shillings on that original edition of Mendelssohn's oratorio?

Some enthusiast, I observe, proposes that we should erect a monument to the memory of Jullien, the inventor of the Promenade Concert. If we are to perpetuate the memory of musical quacks, then by all means let us adopt the suggestion. For Jullien was a quack of the first water—a "gigantic humbug," as the late Dr. Hueffer, of the *Times*, appropriately called him. He lives, indeed, in the memory of middle-aged people as one of the most imposingly grotesque phenomena of the English concert-room; the advocate of monster orchestras, with anvils, and cannons, and corps of drummers, and one knows not what all in the way of noise and sensationalism. The poor man went quite crazy in his later years. He once told Hatton that he had so cut the trees of a plantation on his Belgian estate that when the wind was in the south they played

the slow movement of Mendelssohn's Scotch symphony! He took it into his head that he would set the Lord's Prayer to music, and remarked to M. Riviere that a composition, bearing on its title-page two of the greatest names in history, could not fail to be a success. For this was what he meant to put on the cover: "The Lord's Prayer; words by JESUS CHRIST, music by JULLIEN." "Just think of it!" he said to Riviere. Yes, just think of it—the self-sufficiency. Jullien's end was in keeping with his career. He was sitting at the piano one morning when he suddenly jumped up with a knife in his hand, and addressing a young lady who was on a visit to the house, told her he had an inspiration from heaven to kill her. With wonderful presence of mind she declared her readiness to die, but asked him to grant her one last favour. "What is it?" he demanded. She begged that he would let her hear him play some of his own compositions on the piccolo. He consented, and went into an adjoining room to fetch the instrument, whereupon the lady turned the key upon him and rang for assistance. The poor fellow was taken to a private madhouse, and died, practically by his own hand, soon after. One of the best things that Jullien did was to introduce Sims Reeves to the London public at Drury Lane in 1847.

I have never had courage to read through the Life of Bishop Heber, which his widow sent out in two ponderous quarto volumes soon after his death; but the recent publication of a biography on somewhat less exhausting lines has led me to some interesting information about the Bishop's very popular missionary hymn, "From Greenland's icy mountains." Heber had been labouring in the little Shropshire village of Hodnet for twelve years, when one Saturday afternoon, on the eve of Whit Sunday, 1819, he set off for the neighbouring town of Wrexham to hear his father-in-law, the Dean of St. Asaph's, preach a sermon on missions. When he arrived at the rectory the Dean naturally began to talk about his sermon. He could not, he said, find a hymn to suit the occasion, and he suggested to Heber that he might run a few verses together that would throw some missionary enthusiasm into his audience. Remember that the Church of England had very few hymns at this time, for Sternhold and Hopkins and Tate and Brady still held the field. Moreover, the zeal for missions was then quite dead, and something novel and stirring was needed to rouse the people. Well, Heber agreed to try his hand on a missionary hymn. That Saturday afternoon he sat down in the rectory study, while the Dean and a few other friends retired to the other end of the room. In a short time the Dean called out, "Well, Reginald, what have you written?" And Heber took up the wet sheet and read off the first three verses of what has ever since been known as the Missionary Hymn. When he had finished, the Dean remarked, "There, there! that will do very well." Heber did not think so. "No, no!" said he, "the sense is not complete; wait a moment." And sitting down he added the last verse, "Waft, waft, ye winds, His story," the finest in the whole hymn. Next morning, in the beautiful parish church of Wrexham, "From Greenland's icy mountains" was sung for

the first time. The original MS. of the hymn was shown at the Great Exhibition in 1851; and it is interesting to note that the only erasure which had been made was in the change of "savage" to "heathen" in the second verse. It may just be added that the pulpit from which Heber occasionally preached at Wrexham was sold by the church officials, some years ago, for a nominal sum, to the trustees of the Congregational Church in the town of Ruabon, where, I understand, it is still used.

Apropos of an article in last month's issue, Mr. J. J. Brazier, of Bournemouth, writes: "I have read your article on 'Some Blind Organists,' as, indeed, I read all your contributions to the NONCONFORMIST MUSICAL JOURNAL, with considerable pleasure. The organist of Holy Trinity Church here, Dr. Corbett, is blind. He is a most accomplished musician and a splendid player. He is organist to one of the Masonic Lodges in Bournemouth, and is, besides, Provincial Grand Organist for the Provincial Grand Chapter of Hants and Isle of Wight." I thank my correspondent for his courteous note.

J. CUTHBERT HADDEN.

Mendelssohn's 13th Psalm.

BY F. G. EDWARDS.

THE inclusion of Mendelssohn's 13th Psalm (Op. 96) in the programme of this year's Festival of the Nonconformist Choir Union affords a fitting opportunity for recording its history.

Mendelssohn has set no less than *twelve* of the Psalms, or portions of the Psalms, as separate compositions, to music. They are the 2nd, "Why rage fiercely the heathen?" 8 parts; the 13th, "Lord, how long wilt Thou forget me?" for contralto solo and chorus; the 22nd, "My God, my God, why hast Thou forsaken me?" 8 parts; the 42nd, "As the hart pants"; the 43rd, "Judge me, O God," 8 parts; the 55th, "Hear my prayer," soprano solo and chorus; the 95th, "Come, let us sing," tenor solo and chorus; the 98th, "Sing to the Lord," 8 parts; the 114th, "When Israel out of Egypt came," 8 parts; the 115th, "Not unto us" ("Non nobis Domine"); the 130th, "In deep distress"; and, to German words only, the 100th Psalm, "Jauchzet dem Herrn, alle Welt!" for four voices.

Only two of the above were set by Mendelssohn to English words—"Hear my prayer" to William Bartholomew's paraphrase of the 55th Psalm, and which was composed for the Crosby Hall concerts, and that which forms the subject of this article. The English versions of the other Psalms are translations.

The first reference to the 13th Psalm, as set by Mendelssohn, is probably found in Moscheles's diary, under date "1841" (? "1840"), which is as follows:—

"A Mr. B., one of my most zealous pupils, came to me to-day with the request that Spohr, Mendelssohn, and I would each write for him a Psalm with orchestral accompaniment, and he offers to pay £20 for each. Mendelssohn chose the 13th, I the 93rd

Psalm; and Mr. B. wishes them to be published with the utmost care."

The "Mr. B." above referred to was the Rev. Charles Bayles Broadley, LL.B., LL.D. (in 1846); deputy Queen's Professor of Civil Law in the University of Cambridge. He died at Ealing, May 1, 1866, aged sixty-five. He was a candidate for a Minor Canonry at Bristol Cathedral in 1849, for a Preachership at Gray's Inn in 1850, and for the Regius Professorship of Civil Law, Cambridge, 1852. Beyond these facts I have not been able to discover anything further about him. The words that the Rev. Dr. (then Mr.) Broadley originally wrote, and that Mendelssohn set to music, are not those now sung. They began, "Why, O Lord, delay for ever?" Curiously enough there are no less than *three* separate English versions of this Psalm to Mendelssohn's music—(1) Broadley's original; (2) another published by Ewer and Co., about 1855, beginning "Lord, bow down Thine ear unto me"; and (3) the Rev. Dr. Troutbeck's version, "Lord, how long wilt Thou forget me?" issued by Messrs. Novello in 1874, and which is now generally used.

So much for the words. Now let us look into the history of the musical setting of the Psalm.

The date "1841" given by Moscheles should undoubtedly be "1840," as Mendelssohn's MS. is dated "14 December, 1840." Mr. Broadley must have received the music shortly after the composition was finished; as Mendelssohn wrote to Moscheles (who was the means of communication between Broadley and the composer) as follows, under date "March 14, 1841": "Please ask him [Broadley] to mention on the title-page of the English edition that Simrock, of Bonn, is the German publisher. . . . Make my excuses to him (and yourself) for not having sent the short prelude. I would gladly do so; but really, with the best will in the world, I could not write a short prelude to suit that piece without altering the whole form and giving it a pretentious colouring, which it should not have. I would rather leave it to the organist to tumble his fingers about at random, making it long or short as he likes, and as rich or poor as he can afford."†

It is evident from this letter that Broadley wished Mendelssohn to write an extended Introduction to the Psalm; but that the composer "would rather leave it to the organist to tumble his fingers about at random," which is an original recipe for extemporising an Introduction.

The music was originally written for organ accompaniment only; and, in fact, it was published in Germany as "Three sacred songs" ("Drei geistliche Lieder, für eine Altstimme mit chor und Orgelbegleitung"). It seems, however, that Mr. Broadley wished to have an orchestral version of the accompaniment, as Mendelssohn, writing to Moscheles, "November 18th, 1842," says, "I will try to fit an orchestral dress on to the Broadley piece; and if I succeed, I will send it to you without delay."

The death of Mendelssohn's mother occurred on

* "Life of Moscheles." By his Wife. London, 1873, ii., 91.

† "Letters of Mendelssohn to Moscheles." By Felix Moscheles. London, 1888. P. 218.

December 12th, 1842, which is the "great trouble" referred to in the following letter to Moscheles, dated "January 16th, 1843." "The Scena [Psalm] for Mr. Broadley accompanies this letter. I have thrown in a Fugue, and I fancy it is the best piece of the whole. It is the gingerbread nut they give into the bargain at the sweet-stuff shop. The idea of it occurred to me in the happier days, and then I scored the first three pieces; the fourth I had commenced when that great trouble came upon us, and I had to leave everything for weeks just where it was. Now I have finished it, and beg you to give it with my regards to Mr. Broadley. Perhaps I may write and enclose a line to him besides."*

The work was first published in England by Cramer and Co., "for the author," in 1841. The original (folio) edition had the inner title printed in facsimile of Mendelssohn's MS. heading. The fugue, which Mendelssohn called the "gingerbread nut," was published afterwards (in 1843): in the title of this Mendelssohn is styled "Mus. Doc."!

Mendelssohn's original MS. of the Psalm is now in the British Museum. The autograph is, as usual, the very model of neatness. The title reads:—"An Anthem for a mezzo-soprano solo and organ accompaniment, composed for C. B. Broadley, Esquire, by Felix Mendelssohn-Bartholdy. Leipzig, 14th December, 1840."† Bound up with it is the *orchestral* version, which, including the final fugue (dated "5th January, 1843"), is written in a copyist's hand, but with additions by Mendelssohn. It is scored for flutes, oboes, clarinets, bassoons, horns (2), and strings, with the addition of trumpets and drums in the last (fugue) movement.

The work was first performed at a concert given by the late Madame Sainton-Dolby (then Miss Dolby) and Mr. Lindsay Sloper at the Hanover Square Rooms, May 30th, 1848. It has also been given two or three times at the Crystal Palace Saturday Concerts under Mr. Manns, and with the late Madame Patey as soloist.

The 13th is not so well known as some of the other Psalms set by the same composer; but it breathes the spirit of true devotion which is so eminently characteristic of all Mendelssohn's sacred music.

NUNEATON NONCONFORMIST CHOIR UNION.

On Thursday, March 26th, a very creditable performance of Gaul's *Holy City* was given in Wesley Church, by the Choir Union, under the able direction of Mr. G. Leake. The solos were for the most part well rendered by Miss Richards, Miss Train, Miss Ball, Miss Hutt, Miss R. Hutt, Mr. Barnett, Mr. Taylor. The choruses went with considerable spirit and precision, and reflected credit not only on the singers but on their conductor. Mr. G. F. Clarke presided at the organ, and accompanied with good judgment. There was a large audience. At the close of the performance the Rev. J. G. Gascoigne expressed his opinion that there is a great future before the local Nonconformist Choir Union.

* *Ibid.*, p. 236.

† In the autograph, Mendelssohn has written the second movement (the Chorale) in *minims*, not crotchets.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

FOREST GATE.—A Sacred Concert was given in the Congregational Church on Good Friday, under the conductorship of Mr. J. B. Mellis, Mr. J. Bryant, Mus. Bac., presiding at the organ, and Miss Ethel Webb being leader of the orchestra. Part I. consisted of selections from *The Messiah*. The second part was miscellaneous, the most appreciated items being Mendelssohn's "March of the Priests," Mr. Henry Prenton's rendering of "Honour and Arms," and Miss Alice Walpole's song, "The Better Land." Miss Keith Ashton and Mr. Henry Slaughter also took part.

FULHAM.—The annual Choir Festival at the Congregational Church, Dawes Road, was held on March 29th. A special "musical" sermon was preached in the evening by the pastor (Rev. H. J. Shirley), on the Song of Miriam, and after the service "Hear my Prayer" was rendered by the choir, the solo being taken in an excellent fashion by Miss Carrie Willby. Other items in the programme were, "Arm, arm ye brave" (solo, Mr. A. Wall), and choruses "O Father, whose almighty power," "And the glory of the Lord," and "The heavens are telling." Mr. J. W. Archer (organist and choirmaster) conducted, and Mr. Davis (Islington), officiated at the organ, and also contributed an organ solo. The collection (£7 12s.), was devoted to the Choir Fund. A marble timepiece and metronome were presented at the recent "Reunion" to Mr. F. S. Turney by past and present members of the choir at Fulham Congregational Church, in appreciation of his services as choir secretary.

HOLLOWAY.—On Thursday evening, March 26th, the sacred cantata *Abraham*, by Charles Darnton, was given in Junction Road Congregational Church, for the first time, by a large choir under the able conductorship of Mr. T. Elliot, the esteemed organist of the church. Miss Mary Fuchs, G.S.M., sang the soprano solos with great charm, the air, "I will praise Thee, O Lord," a bright and tuneful melody, being especially appreciated. Her rendering of the recitatives showed a thorough study of the words. Miss Northey-Burnard, G.S.M., in the contralto solo, "There's a sound of war in the valley," was successful in imparting the martial spirit to this rousing air. The entrance of the chorus in unison towards the conclusion of this item was very effective. The tenor solos were undertaken by Mr. J. B. Mellis, while Mr. John McMillan's fine bass voice and clear enunciation were much admired. The duet, "God is our refuge and strength," was well rendered by these gentlemen. The choir sang with great spirit throughout, especially in the choruses, "O give thanks" and "Make a joyful noise unto God"—two bold items which would be found useful to any choir as anthems; in fact, nearly every item in the work can be taken separately. The chorus, "The birth of Isaac," is a gem, Mr. Darnton having given quite a "Christmas carol" style to his music. This wedding of the music to the words is most noticeable throughout the whole work, and we can heartily recommend the cantata to any choir seeking a tuneful and pleasing composition. The accompaniments were played by the Montpelier Orchestra, under the direction of Mr. Frank Ernest, while Mr. E. Drewett, A.R.C.O., presided at the organ with skill and unobtrusiveness. Altogether, Mr. Darnton is to be congratulated on having such a good introduction to his work.

ISLINGTON.—Three performances of Mr. Geo. Shinn's

Oratorio *Lazarus of Bethany* have been given in different parts of North London during the last few weeks, by the choir of Salter's Hall Chapel, Islington, assisted by other choirs in the district. The work is of moderate difficulty and very melodious. It contains many very effective solos and choruses, just the right thing for choirs who are not quite equal to undertake the larger works of the great masters. The first performance of the three was given at Salter's Hall Chapel, when the choir and band mustered ninety performers. On each occasion the work was received with hearty applause. The principals were: soprano, Miss J. Lingwood, R.A.M. cert., and Miss A. Wheatland; contralto, Miss L. Skinner; tenors, Messrs. Campbell, Potter, and Mason; bass, Mr. Bernard Wheeler. Pianoforte, Miss Haseldon, A.G.S.M., and Miss Lewis, G.S.M. Organist, Mr. F. E. Stacy. Conductor, Mr. C. Buxall.

OLD KENT ROAD.—A new two-manual organ, by Monk, was opened in Marlborough Chapel on the 22nd ult., when Mr. Minshall gave a recital. Miss Emily Davies and Mr. Alexander Tucker sang, several of their songs being encored. A choir of 100 voices sang with spirit two Handel choruses, conducted by Mr. Love, the choir-master, and accompanied by the organist of the church.

PECKHAM.—Mr. E. Burritt Lane, Mus.B. Dunelm, L.T.C.L., etc., who resigned the appointment of organist of Bromley (Kent) Parish Church at Christmas last, is now organist and choir-master of Clifton Congregational Church. The choir of the church, forty-one in number, is rehearsing the music for the N.C.U. Festival at the Crystal Palace in June next. It is intended to build a new organ as soon as practicable. Although Mr. Burritt Lane has held more than one appointment in the Established Church, he was "brought up" as a Nonconformist, his father being Alderman Lane, of Christchurch, Hants, formerly chairman of the County Congregational Union.

THORNTON HEATH.—On Thursday evening, the 16th ult., a most successful performance of Haydn's *Creation* was given in the Congregational Church. The church was well filled. The part of "Gabriel" (soprano) was taken by Miss Florence Verey. This lady possesses a voice of pure tone and large compass. Her style is peculiarly adapted to oratorio singing. Mr. J. G. Coldwells took the part of "Uriel" (tenor) in an artistic and pleasing manner, while the part of Raphael was beautifully rendered by Mr. Joshua Reynolds, who possesses a bass voice of excellent quality. Mr. H. Sharland was the conductor, and the success of the concert is quite sufficient to express his praise. Mr. Arthur Dutton was the organist, and assistance was given by Miss Downing at the pianoforte. There was a very efficient orchestra, consisting of well-known amateurs. The chorus was well balanced and was thoroughly well acquainted with the work; the altos displayed excellent tone.

WALTHAMSTOW.—At Trinity Congregational Church on Sunday evening, March 29th, the choir, under Mr. Goodes, the organist and choir-master, sang Sir J. Stainer's Meditation on "The Crucifixion." There was a full congregation, and the music, rendered with a spirit of devoutness, was most impressive. Mr. Goodes was at the organ, and his skilful interpretation of the instrumental portions of the work gave finish to the rendering. Nearly the whole of the solo parts were entrusted to Mr. H. G. Goodes (tenor) and Mr. Robert Harris (bass), and they sang with feeling and effect. Mr. Harris especially was in good voice, and was heard to advantage in the duet with Mr. Goodes "So Thou liftest Thy divine petition." Mr. Goodes interpreted with feeling the solo "How sweet is the grace." A few small solo passages were sung by Mr. J. V. Goodes,

and the beautiful quartette, "God so loved the world," was effectively sung by Messrs. Robert Harris, H. G. Goodes, Mrs. C. Robbins, and Miss Martin. The choruses were sung with much expression, "Fling wide the gates" and "From the throne of His cross" being particularly well sung. The opening hymn, "To our Redeemer's glorious name," and the other hymns included in the work, were heartily joined in by the congregation, and an earnest address in perfect keeping with the service was delivered by the pastor, the Rev. R. Denness Cooper. The Sevenfold Amen closed an impressive service. Mr. Goodes playing "The Hallelujah Chorus" as a concluding voluntary.

WIMBLEDON.—A performance of Geo. Shinn's oratorio, "The Captives of Babylon," was given at the Drill Hall on Wednesday, the 1st ult., under the direction of Mr. Geo. Hutton. There was an excellent attendance. The soloists were Madame Geo. Hutton, Miss Florence Hawkins, Mr. Albon Nash, Mr. Edgar Brine, with Miss May Lichfield, A.T.C.L., at the piano, and Mr. R. E. Pearse, organist of the Wesleyan Church, at the organ. The chorus and orchestra, which numbered eighty, were well trained, and the performance went exceedingly well throughout. The soloists too were in excellent voice, and the conductor is to be congratulated upon the unequivocal success achieved.

PROVINCIAL.

ABERYSTWITH.—Under the able conductorship of Mr. David Thomas a very successful performance of the operetta *Idle Ben* was given by the Band of Hope connected with the Congregational Church. The accompaniments were carefully played by a small orchestra.

BESSES, NEAR MANCHESTER.—On the evening of Sunday, the 29th March (Palm Sunday), a special Lenten service was held in the Congregational Church. Music was the predominating feature. A printed order of service, containing appropriate hymns, etc., was distributed. The Rev. A. Bond (pastor) conducted the proceedings, and read suitable portions of Scripture. He also gave a short address. The special music selected for the occasion was as follows:—Introit, "Daughters of Jerusalem" (Sir George J. Elvey); anthem, "And it was the third hour" (Sir George J. Elvey); "The Story of the Cross" (Caleb Simper); offertory sentences, "Whatsoever ye would," "Not every one that saith" (Rev. E. V. Hall); vesper, "Jesu, we pray Thee" (W. Acfield). Mr. Leaver, the organist and choir-master, directed the music. There was a good attendance, and the service was of a deeply impressive and devotional character.—On Sunday, the 12th ult., the Sunday School Anniversary services were held in the Congregational Church. The preacher, morning and evening, was Professor Bumby, of the Congregational Institute, Nottingham. In the afternoon an address was given to the scholars and friends by Mr. Henry Lee, J.P., of Broughton Park. A full order of musical service was given, sustained by the scholars, who had been specially trained for the occasion. The following pieces were sung:—Introit, "O come let us Worship" (R. Horner); anthem, "Praised be the Lord Daily" (Wm. Smallwood); vesper, "Jesu we pray Thee" (W. Acfield). The choir gave a selection of anthems, etc., as follows:—Morning—Introit, "O Day Spring" (Sir John Stainer); anthem, "As Moses lifted up the Serpent in the Wilderness" (F. Gostelow); offertory sentences, "To do good and to distribute," "Do ye not know that they who minister" (Ed. Rogers); Three-fold Amen unaccompanied (Dr. Naylor). Evening—Introit, unaccompanied, "Lord for thy tender Mercies" (Farrant); anthem, "Wherewithal shall a young Man" (Sir Geo.

J. Elvey); General Thanksgiving (Dr. Naylor); vesper, unaccompanied, "Humbly on our Knees" (W. H. Maxfield). Mr. Leaver directed the music and presided at the organ at each service. The collections amounted in the aggregate to nearly £40, very considerably in excess of last year's sum. The services were largely attended, and were a success in every respect.

BOURNEMOUTH.—A sacred concert was recently given in the Baptist Chapel, Lansdowne, and was well attended. The usual choir was considerably augmented, and there was a small orchestra. Mr. A. G. Perman (the church organist) presided at the American organ, and Miss A. Dickson at the pianoforte, and the choir-master, Mr. J. J. Brazier, conducted. The anthems and choruses were sung very effectively, and the solos, both vocal and instrumental, were much enjoyed. Miss Kate Wells was very warmly applauded for her rendering of "The River of Years," and repeated the last verse. Miss Edith Walden sang "The Holy City" in good style, and in response to an encore gave "The Better Land." Herr Linde was recalled after his zither solo, and gave an extra. Mr. Price was strongly pressed for an encore, but, probably owing to the lateness of the hour, he declined. The cornet solos of Mr. Cussans were very justly appreciated.

BROMLEY (KENT).—Mr. F. G. Edwards gave an interesting lecture on "The Musical Haunts of London" in the Congregational Lecture Hall, on March 26th. Mr. J. W. Medwin presided. The illustrations were given by Mrs. J. H. Maunder, Mr. F. M. Smith, Mr. J. T. Taylor, Mr. Bert Pearce and Miss Edith Jarvis and Mr. T. H. Jarvis.—On March 31st Stainer's *Crucifixion* was given by the choir in the Congregational Church, when the solos were rendered by Messrs. Ernest Burry and J. A. Macfarlane. Mr. Burry has a good voice, but he hardly seemed at home with the music; Mr. Macfarlane sang with great expression. Mr. F. S. Oram conducted, and Mr. W. H. Sharland was at the organ.—A successful concert was given by the Baptist Choir on April 1st, the schoolroom being crowded. The choir themselves provided the nucleus of the programme by contributing some excellent part-songs, Booth's "Blow, gentle breeze," being encored. "The Miller's Wooing" (Faning), was also capitably rendered. Vocal solos were contributed by Miss Elsie Gibbs, Messrs. Reuben Roberts, Aubrey Prust, and Bert Pearce; and instrumental pieces by Miss Edith Jarvis (violin), Mr. T. H. Jarvis (piano), and Mr. S. Collins (organ), each being encored. Mr. Bert Pearce conducted, and the accompaniments were played by Mrs. R. Silvey and Miss O. Harvey.

KELVEDON.—The members of the choir of the Congregational Chapel gave a successful entertainment in the schoolroom on Wednesday evening, April 1st, under the direction of Mr. W. H. Jennings. The programme was as follows:—Anthem, "Daughter of Zion"; song, "Consider the Lilies," Miss Cann; song, "The Pilgrim Fathers," Mr. Wm. Deal, junr.; duet, "Nearer Home," Miss Frost and Miss Gibberd; solo, "There is a green hill," Miss Cann; song, "The Flight of Ages," Mr. Fred Osborn; chorus, "He shall feed His flock"; song, "In the Chimney Corner," Miss Grace Polley; violin solo, Mr. Jennings; glee, "The Village Chorister"; song, "Glory to Thee" (Gounod), Mr. W. Deal, junr. Mr. Alfred Orst accompanied. During an interval in the programme a very able address, subject, "Why am I a Nonconformist?" was given by the Rev. Arthur Cook (Tiptree). Mr. Cook said that his reasons for belief in and adherence to the Nonconformist Church were: 1st, because it is the best conception of the Church of Christ; 2nd, it has an independent government and is free from corrupt State aid; 3rd, it has as an example a long line of noble and illustrious adherents and advocates; 4th, it is a protest against

the priestcraft and bigotry of the State Church. Mr. John Moss, J.P., presided.

MALDON, ESSEX.—The Cantata, *The Last Night at Bethany*, by C. L. Williams, was very successfully rendered by the choir at the Congregational Church on Thursday, March 26th, and repeated after a short service on Tuesday evening the 29th. The recitatives and solos were well sung by the Misses Isabel and Grace Clear and Miss Ada May, and most of the choruses given with spirit and effect. The dramatic power of the final chorus moved all. On the 26th, the anthem, "The Souls of the Righteous," by W. Rea, was also given, Miss A. May singing the solo with much feeling.

MANCHESTER.—On Sunday evening, April 12th, at Broughton Congregational Church, after the ordinary service, which was shortened for the purpose, the choir gave a short musical service, consisting of the following selections from Farmer's oratorio *Christ and His Soldiers*:—Introduction, organ; bass solo, "And did the Son of God appear," Mr. Robert P. Hall; choruses, "Ride on," and "Cleft are the rocks"; contralto solo, "By Jesus' grave," Miss Agnes Paddon; soprano solo and chorus, "Jesus Christ is risen to-day," Mrs. Astley; chorale, "The Lord ascendeth up on high"; contralto solo, "Rock of Ages," Miss Agnes Paddon; chorus, "Jesus lives"; chorale, "Lo, round the throne." Mr. J. S. McDougall conducted, and Mr. T. G. Young presided at the organ.

ST. ANNE'S-ON-SEA.—A sacred concert was given in the Wesleyan Church here, on Good Friday evening. The choir contributed four items, including Hattson's "We are waiting," which was excellently rendered. Solos were given by Miss Barlow, Miss Pryce, and Mr. Jennings; and Mr. James T. Lightwood, who conducted the proceedings, gave four organ solos. There was a large attendance, and the whole congregation joined in singing some popular hymns.

STEEPLE BUMPSTEAD.—At the Congregational Church, on Easter Monday, a grand musical programme was rendered by the following ladies and gentlemen:—Pianoforte and violin, Mr. Haroldine Lane, silver medalist, R.A.M.; organ, Mr. W. H. Bullock (of the Royal College of Music); baritone, Mr. Herbert P. Lane; soprano, Miss Annie Swallow (of the Royal College of Music). A public meeting was held in the evening, at which music again formed part of the programme. Rev. G. E. Monson, Rev. W. Basil Anstey, A.T.S., and Rev. F. J. Gould, A.T.S. (pastor), giving addresses. Alfred Deed, Esq., of Blackheath, was in the chair. Large congregations attended each gathering, and much appreciated the rich musical performance given.

COLONIAL.

WELLINGTON, N.Z.—On Monday afternoon (Feb. 17th) the members of the Presbyterian General Assembly, were present at an Organ Recital given in their honour, at St. John's Presbyterian Church, by Mr. Maughan Barnett. The recital was much enjoyed, and as usual, Mr. Barnett acquitted himself admirably.

Correspondence.

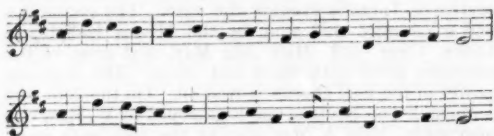
A COINCIDENCE.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—Referring to Dr. Mansfield's very interesting series of articles upon the subject of "Hymn Tune Melodies," no mention seems to have been made there (or elsewhere, so far as I know) of the very curious similarity existing between Henry Smart's

well-known tune "Gloria," H. A. and M. 436, (Hark, the sound of Holy voices"), and the popular old song "The Vicar of Bray," the first two lines of both compositions being identical, note for note, the only difference being that of accent and note-duration.

Here are the two examples:—



Does anyone know the history of this coincidence? Smart was certainly not given to plagiarism; but possibly may have thought that such a quasi-ecclesiastical melody ought to be devoted to Church use, and accordingly clothed it so ingeniously as to effectually disguise its profane relationship. Here, at any rate, is a precedent which opens up a wide field to exhausted genius.—Yours very truly,

H. FORD BENSON.

Reviews.

Organs and Tuning. By Thomas Elliston. Weekes and Co., Hanover Street, W. 3s. 6d.—We are not surprised that Mr. Elliston's interesting and most useful little work has reached a second edition. It is a volume every organist should possess, as it gives so much information concerning the details of an organ, which is certain to come in very handy at some time or other.

The Organist's Library. Alphonse Cary, 231, Oxford Street, W.—Books 3 and 5 are before us. Organists wanting easy but useful voluntaries written on two staves only will find these interesting.

Sketches of the English Glee Composers. By David Baptie. Reeves and Co., 185, Fleet Street, E.C.—Mr. Baptie has got together into a comparatively small space much information. Besides a brief account of each composer, a list of their compositions is given.

The Day-School Hymn Book. Edited by Emma Mundella. Novello and Co., Berners Street, W.—A new and enlarged edition containing some French and German hymns. The lamented death of Miss Mundella gives the volume a pathetic interest.

Staccato Notes.

THE numerous sacred concerts on Good Friday were generally very well attended. Seven thousand persons went to the Albert Hall to hear the *Messiah*.

M. JEAN DE RESZKE is to be married this month to the Comtesse de Goulaine, to whom he has been betrothed for seven years.

It is said that the first seventy-five concerts of Paderewski's present tour yielded him over £40,000.

ANOTHER prodigy! This time an English girl named Ethel Liggins. She appears early this month at Queen's Hall.

A MEMORIAL window in memory of the late Dr. Wesley has been placed in Gloucester Cathedral.

SIR ARTHUR SULLIVAN has given a scholarship for the holiday course for choirmasters held by the Tonic Sol-Fa College.

BACH's "Passion Music" was given in St. Paul's Cathedral on Tuesday in Holy Week as usual.

LADY BARNBY is to be placed on the Civil List for £70 per annum.

M. LAMOUREUX and his band have made a most favourable impression at their concerts at Queen's Hall.

SIR JOHN STAINER has been seriously ill, but is better.

To Correspondents.

SWELL.—We do not care for the self-balancing pedal. F. F. O.—Thanks for your suggestion. We will consider the idea and probably adopt it.

VIVACE.—You are too fast, young man. It certainly ought not to go quicker than 120 crotchets to a minute.

A FLAT.—We don't agree with you. You pass from the A flat key through E flat key to B flat. You really ought to know this.

The following are thanked for their letters:—J. F. B. (Nottingham), C. F. (Birmingham), W. W. (Newport), D. J. (Scarborough), F. P. (Penzance), D. J. B. (Hereford), J. A. (Chelmsford), B. B. (Norwich), R. M. (Wolverhampton).

Accidentals.

INTERVIEWER: "I suppose Miss De Roarer can reach almost any range of notes?"

Manager: "Oh, yes; mostly fifties."

"My good man, I never sent for you to tune my piano."

"No, madam; it was the people next door."

MRS. MUSICUS: "Did you have much trouble in learning to sing so beautifully?"

Miss Frankly: "Yes; especially with the neighbours."

HE: "Why do you like the Wagnerian operas so much better than those of the Italian school?"

She: "Oh, the Wagner operas make so much noise that you can talk all you like through the performance, and nobody can hear you."

"Now, I play the piano. Would you say I 'play it beautiful' or 'play it beautifully'?"

"Neither."

"How would you fix it, then?"

"I'd say you 'play a beautiful piano.'"

BROWN: "Just had a talk with Thumpmann, the pianist. He says that in the early part of his career the critics assailed him without mercy."

Robinson: "Must have been discouraging."

Brown: "It was. At one time he was on the point of having his hair cut."

MRS. GABLEIGH: "You cannot imagine how much I enjoyed your song."

Singer: "Thank you. I knew you enjoyed yourself while I sang."

Mrs. Gableigh (beaming): "How did you know?"

Singer: "Because you talked all through it."



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H. FORD BENSON.

Reviews.

Organs and Tuning. By Thomas Elliston. Weekes and Co., Hanover Street, W. 3s. 6d.—We are not surprised that Mr. Elliston's interesting and most useful little work has reached a second edition. It is a volume every organist should possess, as it gives so much information concerning the details of an organ, which is certain to come in very handy at some time or other.

The Organist's Library. Alphonse Cary, 231, Oxford Street, W.—Books 3 and 5 are before us. Organists wanting easy but useful voluntaries written on two staves only will find these interesting.

Sketches of the English Glee Composers. By David Baptie. Reeves and Co., 185, Fleet Street, E.C.—Mr. Baptie has got together into a comparatively small space much information. Besides a brief account of each composer, a list of their compositions is given.

The Day-School Hymn Book. Edited by Emma Mundella. Novello and Co., Berners Street, W.—A new and enlarged edition containing some French and German hymns. The lamented death of Miss Mundella gives the volume a pathetic interest.

Staccato Notes.

THE numerous sacred concerts on Good Friday were generally very well attended. Seven thousand persons went to the Albert Hall to hear the *Messiah*.

M. JEAN DE RESZKE is to be married this month to the Comtesse de Goulaine, to whom he has been betrothed for seven years.

It is said that the first seventy-five concerts of Paderewski's present tour yielded him over £40,000.

ANOTHER prodigy! This time an English girl named Ethel Liggins. She appears early this month at Queen's Hall.

A MEMORIAL window in memory of the late Dr. Wesley has been placed in Gloucester Cathedral.

SIR ARTHUR SULLIVAN has given a scholarship for the holiday course for choirmasters held by the Tonic Sol-Fa College.

BACH's "Passion Music" was given in St. Paul's Cathedral on Tuesday in Holy Week as usual.

LADY BARNEY is to be placed on the Civil List for £70 per annum.

M. LAMOUREUX and his band have made a most favourable impression at their concerts at Queen's Hall.

SIR JOHN STAINER has been seriously ill, but is better.

To Correspondents.

SWELL.—We do not care for the self-balancing pedal.

F. F. O.—Thanks for your suggestion. We will consider the idea and probably adopt it.

VIVACE.—You are too fast, young man. It certainly ought not to go quicker than 120 crotchets to a minute.

A FLAT.—We don't agree with you. You pass from the A flat key through E flat key to B flat. You really ought to know this.

The following are thanked for their letters:—J. F. B. (Nottingham), C. F. (Birmingham), W. W. (Newport), D. J. (Scarborough), F. P. (Penzance), D. J. B. (Hereford), J. A. (Chelmsford), B. B. (Norwich), R. M. (Wolverhampton).

Accidentals.

INTERVIEWER: "I suppose Miss De Roarer can reach almost any range of notes?"

Manager: "Oh, yes; mostly fifties."

"My good man, I never sent for you to tune my piano."

"No, madam; it was the people next door."

MRS. MUSICUS: "Did you have much trouble in learning to sing so beautifully?"

Miss Frankly: "Yes; especially with the neighbours."

HE: "Why do you like the Wagnerian operas so much better than those of the Italian school?"

She: "Oh, the Wagner operas make so much noise that you can talk all you like through the performance, and nobody can hear you."

"Now, I play the piano. Would you say I 'play it beautiful' or 'play it beautifully'?"

"Neither."

"How would you fix it, then?"

"I'd say you 'play a beautiful piano.'"

BROWN: "Just had a talk with Thumpmann, the pianist. He says that in the early part of his career the critics assailed him without mercy."

Robinson: "Must have been discouraging."

Brown: "It was. At one time he was on the point of having his hair cut."

MRS. GABLEIGH: "You cannot imagine how much I enjoyed your song."

Singer: "Thank you. I knew you enjoyed yourself while I sang."

Mrs. Gableigh (beaming): "How did you know?"

Singer: "Because you talked all through it."



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